

# LAUDATE

The Magazine of the Guild of Church Musicians  
No 81 ~ July 2013

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*Cover photo: The special Guild Choir assembled at Canterbury, May 2013*

*Many thanks for Robert Andrews and John Ewington for allowing us to reproduce their photos*

### YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT!

It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

*You are welcome to contact the Editor by any of the following means:*

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*It is worth mentioning that all opinions expressed in LAUDATE are the personal views of the individual writers and not necessarily the official view of the Guild of Church Musicians itself.*

## Welcome to Simon Lindley, our new General Secretary

Special thanks to Michael Walsh for his generous invitation to pen a few words on assuming the role of General Secretary to the Guild together with a little personal background. From student days in London, experience at succeeding highly esteemed, supremely effectual and expert individuals in a considerable diversity of roles has been a major part of a richly varied existence for me. Personal involvement with erstwhile leaders of the Guild included serving as assistant organist to two significant figures in its history – Ronald Cayless and Douglas Coates – endeavour that proved richly fulfilling and hugely advantageous to one starting out on a career in church music. For a very brief period, it fell to me to edit the Year Book. To find oneself elected to succeed the legendary John Ewington thus seems a little like returning home to earlier administrative roots.

Early upbringing was in the South of England, first in Kent during my father’s curacies and then in Lambeth where he was Vicar of St Philip’s Kennington Road and Chaplain to Lambeth Hospital; schooldays were spent in Oxford, following Dad’s appointment to St Margaret’s Oxford (he also served as Chaplain of St Hugh’s College during this period). My first Oxford headmaster encouraged me early to play the piano for assembly – and I became well and truly hooked on church music; that headmaster, Tom Appleton, brother of Archbishop George, understood the importance of the verbal texts as well as the music of hymnody and would continually refer to “the right place to breathe” in full school hymn practices – something of real help at every single choir practice ever since.

Music was – and still is – a major part of life at Magdalen College School, and, here again, there were daily acts of worship, accompanied first on a vintage Binns instrument obtained by former College Organist John Varley Roberts with his Leeds connections and later on the new organ installed in the mid 60s in the new hall-cum-chapel by Osmond of Taunton. Going up through the school also brought involvement in local churches – St Margaret’s of course, and St Mary Magdalen at the heart of the city. The first official appointment was as Organist (actually harmoniumist) at Binsey Church, where the holy well in the churchyard

was immortalised as the “treacle mine/s” by Lewis Carroll and the post of Choirmaster at St Margaret’s (Oxford) followed in later school years – this latter position included the making of an LP and an EP disc; among the adult singers were James Bowman and Robert Lowry, both then of New College Choir, who would generously come to sing for us at special services.

The move to London for study at the Royal College of Music took place getting on for half a century ago. To have had John Birch as one’s principal teacher was as much a privilege as a challenge – for he gave much and expected much in return. JB’s long career included distinguished work with the Royal Choral Society and the Royal Philharmonic Orchestra – aspects of organ playing that mirrored very special interests of my own. Services and recitals were all to be taken in one’s stride, it seemed; orchestral organ playing involved much study of full scores, and whole-hearted preparation. It is not a case of such material regularly being as challenging as, say, the postlude to Janacek’s *Glagolitic Mass* but what is in the part really *has* to be played at the right juncture! Work in Chelsea as successor to Brian Cole at Holy Trinity, and Kensington following David Bruce-Payne at St Cuthbert’s Philbeach Gardens, was followed by two highly congenial posts in the City of London – at St Anne and St Agnes Gresham Street with its Lutheran services, and at Pepys’ church at the other end of the square mile – St Olave’s Hart Street. Accompanying the choir at Westminster Cathedral for mid-week services was, too, a very happy experience. Tangible results of that connection are to be found of two recordings with myself accompanying the choir and the giving of a major evening recital there during the summer of the year of my 21<sup>st</sup> birthday. Work as the legendary Peter Hurford’s first full-time assistant at St Albans followed, along with serving at St Albans School as Director of Music. These were great times, enhanced by the extraordinary voluntary commitment of choristers and lay clerks as well as by highly motivated young people at the school.

The unexpected early death of Sidney Campbell in 1974 led to a vacancy at Leeds Parish Church, now Leeds Minster, when Donald Hunt followed Christopher Robinson at Worcester in fairly short call order time on Christopher’s appointment as the Windsor successor to Dr Campbell. Leeds has held me ever since, providing a remarkable duo of major posts in each of the two cities that had nurtured my father and mother in turn in the days of their youth. A year into the LPC post saw me collated as fourth City Organist, again in succession to Dr Hunt. Choral singing, organ playing and brass banding have both been – and continue to be – major pre-occupations in the North of England and the pleasure that every such experience has brought is acute and greatly valued.

A few other personal notes – my father’s family originated in the West Riding of Yorkshire and there are connections with the kinsmen of Charles Wood. My mother is the daughter of Emile Cammaerts, the Belgian poet, art historian, writer and Elgar collaborator; her mother was the daughter of mezzo Marie Brema, to whom the role of the Angel in the first performance of *The Dream of Gerontius* was entrusted. My sister, Ruth, was for long a member of the professional Choir of the London Oratory and still teaches singing from her Hampshire home. Three sons, a daughter and two (American) grand-daughters complete my own family line-up. Eldest Nicolas, a former Parish Church Head Chorister, and his family live in Florida; second son Dominic is in London as an economic adviser to the Consumers’ Association – and often heard on radio and television – daughter-in-law Hazel works in the HR department at Trinity Laban in the magnificent surroundings of the old Royal Naval College at Greenwich. Benedict, the third son, in IT near York, still lives in Leeds as does daughter Rebecca.

On the national canvas, I have served in turn as President of the Royal College of Organists and of the Incorporated Association of Organists. Almost a decade ago came the call to succeed the greatly loved Lionel Dakers as Chairman of the Friends of the Musicians’ Chapel at the Musicians’ Church [St Sepulchre-without-Newgate, or the Church of the Holy Sepulchre, Holborn Viaduct – you takes your choice!] – I am also Churchwarden of St Sepulchre’s. From 1991 I have been Secretary of the Church Music Society. Involvement with the English Hymnal Company also dates from this period – as a Director, as Chairman of the Ecclesiastical Music Trust and one of the compilers of *New English Praise* the NEH supplement issued in 2006. I am also President of the Campaign for the Traditional Cathedral Choir, having taken over from my great friend John Sanders. Other trusteeships include the John Pilling Trust.

Whereas present-day CMS activity centres on publishing, the focus of the Guild is principally academic; each complements the other alongside the work of the Royal School of Church Music, and each has members overseas as well as here in Britain. While conscious of the challenges that face the church musician of tomorrow as well as today, there is much to do to ensure that we strive to sustain standards.

Thank you, the members and officers of the Guild, for the trust you have placed in me; I shall do my best to repay that trust in the years ahead. It was a real pleasure to be present at Canterbury for a wonderful weekend and one looks forward with eager anticipation to all the Guild’s regular meetings, whether educational, business, social or a combination of all three activities.

Simon Lindley



## From the General Secretary Emeritus



There is a report on page 10 about the two days that we spent at Canterbury celebrating the 125th Anniversary of the Foundation of the Guild in 1888, together with my retirement as General Secretary after 35 years. There was a wonderful turnout of our members and friends from the UK, Europe, Australia, New Zealand and South Africa, which I felt was a tribute not only to the Guild, but to me as well. The service was memorable for its music and for the splendid sermon by my good friend + Graham James, Bishop of Norwich, which is reproduced on page 7 of this publication at the request of many people.

During the AGM I was presented with two stunning Georgian Silver Salt Cellars with matching spoons, which I shall always treasure. Hélène was presented with a large and beautiful bouquet. Many photographs were taken and I have built up an album which will be a happy reminder of a unique occasion. My appointment as General Secretary Emeritus has also given me a great thrill.

I want to thank all of you for your friendship and support over many years and I am confident that Simon Lindley will continue to lead the Guild with energy and distinction.

I shall continue to have a seat on both the Academic Board and the Council, but without the responsibilities of former years.



John Ewington

*A pair of Georgian Silver Salt Cellars with matching spoons were presented to John Ewington by Dame Mary Archer at the AGM on his retirement as General Secretary after 35 years in office.*

*Opposite page above: The Guild's new Honorary Fellows:*

*L to R Prof. Jeremy Dibble; Humphrey Clucas; Prof. Jo Wainwright;*

*The Rt Rev. Nicholas Hotham; Jo McKee; Dr. David Price*

*Below: The University of Newcastle (NSW) Chamber Choir*



*Laudate 81 ~ July 2013*

# Address by the Rt Revd Graham James, Bishop of Norwich

Saturday May 4<sup>th</sup> 2013 Canterbury Cathedral

Bruce Hood is Professor of Experimental Psychology at Bristol University. I came across his book *'The Self Illusion'*. I thought it had something to do with *'The God Delusion'*. It doesn't much, other than in its title. He argues that the self isn't a single entity, sitting there inside us waiting to be discovered. Instead, he believes it's a changing product of the experiences we have and the stories we hear from the cradle to the grave. He says there is no essential *'you'* inside your head. So what with God being a delusion and the self an illusion there's not much left. Ah, but there's church music, you think I'm going to say. Well, yes, of course. But not yet!

I was drawn to Bruce Hood since he was reported in the press for producing a blue cardigan during one of his Bristol lectures. It was the sort of cardigan that Ken Barlow used to wear in Coronation Street. He said he would give £10 to any of his students who would put it on. The vast majority put up their hands to say they would happily do so.

Then Professor Hood told them that the cardigan had belonged to the mass murderer, Fred West. How many would now want to put it on for £10? Not a single hand was raised.

So what did this prove? According to the Professor it showed how *'even the most rational people can be irrationally made to feel uncomfortable'*. As it happens, the cardigan had never been near Fred West at all. I expect it was lurking in the back of the Professor's wardrobe – a guilty fashion secret.

I understand the reaction of those students. Would you have felt content to wear a garment you thought Fred West might have worn when killing one of his many victims? And yet the cardigan is guilty of nothing. It's entirely irrational to imagine the cardigan conveys some evil. What possible bad effect could it have? So those young people seem to have let superstition prevent them reducing their student debt by £10.

What Professor Hood illustrated in that lecture was the fruit of some of his research. He argues that *'magical and supernatural beliefs are hardwired into our brains from birth, and that religions are therefore tapping into a powerful psychological force'*. We are not

rational creatures. The Daily Mail headed an article about this *'why we are born to believe in God'*. That's not what Professor Hood was saying but he was showing how the claims of some rationalists that religion is irrational do nothing to disprove the truth of any particular belief. We can all be irrational. And perhaps ought to be. If those students treated that cardigan differently, regarding the fact that it was Fred West's with total unconcern, we might think them less than human in their reaction. We might certainly think them insensitive.

Bruce Hood's contribution is welcome in an age of religious oversimplification. Faith is increasingly reduced to fundamentalism and then set up in opposition to atheism. We are better educated than ever, so we are told. We possess far more educational qualifications, yet our public discourse, especially about religion, seems attenuated and thin. Faithful Christians find the rants against Christianity disturbing. And that's partly because we've all begun to think of faith as something going on in our heads. It isn't. Christianity isn't about a collection of abstract beliefs called doctrines which you have to accept or reject. It's about a person, Jesus Christ, with whom we are invited into an eternal and saving relationship through what he has done for us, and not what he has thought for us. We express our faith in the things we do – in worship, prayer and good works. And then gradually our minds are reshaped and reformed after the pattern of the mind of Christ himself. That creates the Christian self we both recognise and desire for ourselves and others. The conversion of hearts often comes first in Christian life before the conversion of our heads. Is it ever likely to be anything else when our God is a God of love?

Finally the link with church music. I think all this illustrates why music seems so universally found in the company of religion, and why it has such a central place in the Christian faith. Music speaks to the heart and links heart and head. When St Augustine was in the early days of his Christian conversion he wrote six books *'On Music'*. A good deal of what he wrote was about metre and rhythm and what he believed to be the mathematical principles underlying everything in the universe, music included. He recognised that he could be moved by the power of music in ways which weren't predictable. When he went to hear Bishop Ambrose preach in the Cathedral at Milan it wasn't just the bishop's oratory which propelled him towards Christian faith, but the music too, especially the chanting of the psalms. And it's Augustine who is the first person to write about our human capacity to recall music in our minds without actually hearing any physical sounds. For Augustine that was a striking demonstration of the transcendence of the soul in relation to the human body.



What Augustine was pondering was that music existed in time but not in space. We may use wood, brass and animal hides to create musical instruments but music isn't confined to the vehicles by which it is produced. The violinist Yehudi Menuhin said '*music creates order out of chaos; for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous.*'

In a radio talk a few weeks ago I mentioned how my mother-in-law, now suffering from dementia and making very little sense, came alive when familiar music was played. Whether a hymn or one of the songs from the shows was sung she would brighten up and make perfect sense. Music and singing seems to be the only thing able to put her personality back together again to recreate the self she once was. It does just what Yehudi Menuhin said by creating order out of chaos and with melody drawing continuity from the disjointed.

This radio talk brought a huge amount of correspondence, much of which came from people identifying with the experience and with stories of their own. It was testimony to music's power to speak to our deepest humanity before God. As we gather to celebrate the 125<sup>th</sup> anniversary of the Guild of Church Musicians, we thank God for the great contribution that this Guild has made to enhance the musical life of the church, and for music itself. We come also to praise one of this Guild's most distinguished servants, John Ewington. As the Guild's General Secretary for thirty-five years he has created a lot of order out of chaos. We give thanks for the way his administrative gifts have brought harmony and unity of purpose. We know his capacity never to take no for an answer even from Archbishops if he thought the Guild deserved a yes. And, as if to prove my point, I have with me a letter from the Apostolic Nuncio via Cardinal Bertone, the Vatican Secretary of State. It reads ... [see opposite page] So there you have a message from John's latest friend, Pope Francis. John, thank you. And since they say that behind every successful man there is a surprised woman, we thank Hélène as well for her patient and forbearing support.

When Paul wrote his first letter to the Thessalonians, which we heard as one of our lessons today, he charged his brothers and sisters '*to respect those who labour among you ... esteem them very highly in love because of their work ... give thanks in all circumstances; for this is the will of God in Christ Jesus for you.*' (1 Thessalonians 5.12-17) Our thanksgiving today is for this Guild and those who have served it, this Cathedral and our churches and those who make music in them, and above all for the harmonies and melodies of faith which sustain and support us and speak of the wonder and mystery of God.



APOSTOLIC NUNCIATURE

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22 APR 2013

N. 4239/1/13

19 April 2013

Dear Archbishop Nichols,

At the request of the Secretariat of State I have the honour to transmit to you this Message for the Guild of Church Musicians.

*His Holiness Pope Francis was pleased to be informed of the hundred and twenty-fifth anniversary of the Guild of Church Musicians, and he sends cordial greetings and good wishes to all the members of the Guild on this happy occasion. He encourages them to aspire always to the highest professional standards in the music that they provide in the context of divine worship, while remaining ever mindful of the noble end that their music is intended to serve: the raising of hearts and minds of performers and hearers alike to God, in praise, thanksgiving and humble supplication. Invoking upon all the Guild's members the peace and joy of our Lord Jesus Christ, he is pleased to send his blessing.*

Cardinal Tarcisio Bertone  
Secretary of State

I avail of this opportunity to assure you of my very best wishes and warm personal regards, while remaining,

Yours sincerely

✠ *Antonio Mennini*, A. N.

Archbishop Antonio Mennini  
Apostolic Nuncio

Most Rev. Vincent G. Nichols  
Archbishop of Westminster  
Co-Patron of the Guild of Church Musicians  
WESTMINSTER

## CANTERBURY : The 125th Anniversary Celebrations

Barry Williams

This began on Friday, May 3rd, with the Cathedral Choir singing Evening Prayer. The Canticles were Byrd's 'Short' Service – terse and business-like, whilst the psalm for the day – *Diligam te, Domine*, (18) was sung to five chants, entirely unaccompanied. This was more than musical perfection, it was a supreme achievement of interpretation, yet there was more (and better) to come, for Lassus' six-part *Fremuit spiritus*, chosen for its unique appropriateness to the lesson, was astounding. Again, it was not the musical perfection, which at Canterbury is taken as read, but the depth of the interpretation. The octave leaps on 'Lazarus' were dramatic, yet never vulgar. What a way to begin the celebrations!

After the convivial dinner, Richard Tanner accompanied his wife, Pippa, in two English songs. It was all too short, for this musical duo bring a powerful interpretation of such a neglected part of the repertoire.

After the President's speech, John Ewington talked of the history of The Guild, giving an insight into matters of more than forty years ago. It was his vision to transform The Guild into the vibrant, academically credible and lively organisation it is today. None of us recognised The Guild as it was all those years ago!

The Dean of Canterbury, The Very Reverend Dr Robert Willis, spoke of the work of church musicians, setting it interestingly in the context of the recent Inauguration of The Archbishop of Canterbury. As always, The Dean was a most engaging speaker, though letting a few interesting details slip out. (It seems that the Archbishop and I are in a minority of just two in disliking a very popular hymn tune!)

The Warden, Canon Jeremy Haselock, then told us about the manuscripts of John's hymns, discovered recently at St. Katharine Cree Church. This wonderful spoof included the memorable line that some of the hymns were so bad they would not be set by ..... – well, a certain publisher known to church musicians! Saturday morning brought the second major triumph of the weekend – the Lodge now offers full English Breakfast, freshly cooked. It was wonderful!

By 11am we were all seated in the cathedral – formally The Cathedral and Metropolitan Church of Christ, Canterbury – for the Thanksgiving Service. This was a liturgical masterpiece, having form, real dynamic shape and a sense of progression often missing from specially constructed Orders of Service. Colin Mawby conducted his fine, but very accessible, setting of Psalm 150 which was the response to The Dean's Welcome. After The Bidding and an hymn, our President, Dame Mary Archer, read a wonderful passage from Job, where God reveals himself as the supreme artist through His work of Creation.

The huge choir, under the direction of Dr David Flood, and accompanied by David Newsholme, rendered Malcolm Archer's attractive setting of Bunyan's 'Who would true valour see'.

The Second Lesson, read by The Right Reverend Richard Hurford, Sub-warden of the Guild's Australian Advisory Council, was from I Thessalonians and had a relevant message to those who think that only one style of music should be used in worship.

Dr Philip Matthias directed the University of Newcastle (New South Wales) Chamber Choir in Bernard Rose's setting of The Fest Song for St. Cecilia – a deeply moving piece, most beautifully sung.

After Prayers of Thanksgiving, led by The Guild's Sub-Warden, Father Peter Allen, we all sang 'Firmly I believe' to John Ewington's effective tune 'Hillbrow', with a descant by Simon Lole.

The Guild is most fortunate in having good friends in the Episcopate. The Right Reverend Thomas McMahon, the Roman Catholic Bishop of Brentwood, travelled to be with us for this service, and The Right Reverend Graham James, Bishop of Norwich, gave us a relevant and thought-provoking sermon, with a good dose of humour that did not detract from his powerful message.

After 'that hymn' and Prayers of Intercession (these prayers should serve as a model for any liturgist), the choir sang John Rutter's 'Eternal God', an anthem written to augment the meagre stock of hymns mentioning music. It is a warm piece, with an engaging melody set in D flat major. Happily, on this occasion, everyone managed the minor seventh accurately.

The Presentations followed.

**Ian Brentnall** was given the Archbishops' Award in Church Music. He directs a number of choirs and has had choral music published by the Oxford University Press. Ian is Director of Music at the Church of St. John The Evangelist, Sidcup.

**Humphrey Clucas**, an English scholar of note, but well-known in church

music for his Responses and anthems, was made an Honorary Fellow. **Professor Jeremy Dibble**, one of the most outstanding church music scholars and author of books on Stainer, Parry and Stanford, was also made an Honorary Fellow, as was **The Right Reverend Nicholas Holtham**, the Bishop of Salisbury, well-known as an author and broadcaster. **Joe McKee**, sometime assistant organist at St. Patrick's Cathedral and Ballymena Parish Church was made an Honorary Fellow, as was **Dr David Price**, Director of Music at Portsmouth Cathedral and a noted interpreter of Early Music. The last HonFGCM was awarded to **Professor Jonathan Wainwright**, known to the Guild as he was a member of the Academic Board. He has taught in the University of Oxford and now has the Chair at York.

It was a nice touch to finish the service as we began – with Psalm 150, though now in Henry Baker's popular paraphrase and to Parry's wonderful tune.

Stanford's Te Deum in B flat preceded The Blessing and we departed to Guilman's rumbustious *Grand Choeur in D*, with impeccable pedalling in the reprise.

After lunch there was the Annual General Meeting at which valedictory speeches were made with presentations to John and Hélène Ewington. John was appointed General Secretary Emeritus by universal acclamation and the meeting welcomed Dr Simon Lindley as the new Hon. General Secretary. Happily, John has agreed to serve on the Guild's Council, so that his experience will continue to be used.

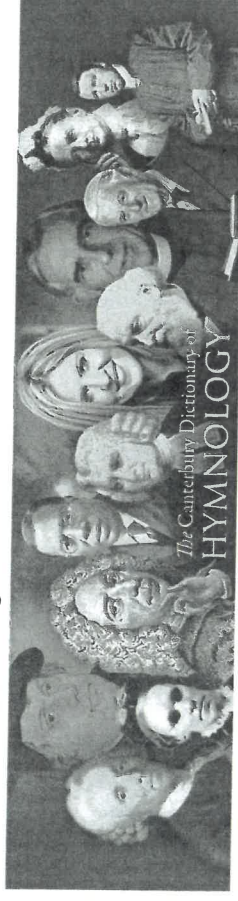
Dr Barry Rose, that doyen of the cathedral music world, gave us a fascinating illustrated lecture of his life as a church musician, full of interesting reminiscences and anecdotes, always self-effacing, but very entertaining. It was good to have his wife, Elizabeth, present; she is a noted sculptor.

This was a very special Celebration, marking One Hundred and Twenty Five Years of The Guild and over forty years' service by John Ewington, whose commitment to The Guild has been exceptional, much of it quite private. He has gained the confidence and respect of many of this country's finest church musicians, yet he has responded graciously when treated unfairly and unjustly by some who should know better. Several people whose lives have taken a turn for the worse have received help and encouragement from John, rather quietly, but so much in the spirit of the Gospel.

'Well, done, thou good and faithful servant',  
and thank you, John, from all of us.

Barry Williams

## Hymnology conference



19 to 20 October 2013

The New Room and the Victoria Rooms, University of Bristol

**Keynote Speaker : Professor Jeremy Dibble**

The CANTERBURY DICTIONARY OF HYMNOLGY LAUNCH CONFERENCE will celebrate the publication of the Canterbury Dictionary of Hymnology. The dictionary has been edited by J.R. Watson (Professor Emeritus, University of Durham) and Emma Hornby (Senior Lecturer in Music, University of Bristol). The first Dictionary of Hymnology was published in 1892 (with a supplementary update in 1907) and was the work of the hymnologist John Julian. The present publication is a significant achievement as the first successful completion of a new Dictionary of Hymnology for over a hundred years, a huge task previously considered impossible (several editors of earlier attempts died without completing the task).

Such a landmark publication deserves a celebration! This conference aims to mark the occasion by bringing together the world's authorities on different aspects of the field of hymnology thereby showcasing recent scholarship in the field. Speakers from all over the world have been invited to attend: New Zealand, South Korea, United States of America, Europe, Canada, and the United Kingdom.

We look forward to welcoming to Bristol delegates from the British Isles; and we are hoping for good representation from overseas. There will also be several dignitaries in attendance: the evensong preacher will be Timothy Dudley-Smith, retired bishop, eminent hymnologist and hymnwriter; and the Canterbury Press is inviting prominent academics and figures from the media and literary world to attend the launch.

**Further details and information can be found at**  
<http://www.bris.ac.uk/arts/birtha/events/hymnology>



## Laudate Music Supplement:

### 'As up the wood I took my way' – John Morehen

John Morehen, a former member of our Council and a current member of our Academic Board, has recently published a carol-anthem *As up the wood I took my way*. It is a setting of words by Selwyn Image (1849-1930), and would make an interesting alternative to the setting by Martin Shaw, which is included in *The English Carol Book, First Series* (London: A. R. Mowbray & Co. Ltd., 1913, pp.10-12). The publisher, Tim Rogers of Encore Publications, who is a member of the Guild, has given permission for the carol to be reproduced in *Laudate*. Members are reminded that **this is for sampling the music only, and must not be photocopied for the use of choirs**. Guild members are entitled to a generous 15% discount when they purchase 20 or more copies. Please order direct from Encore Publications, Juglans House, Brenchley Road, Matfield, Kent.TN12 7DT. Phone: 01892 725548. Their website is [www.encorepublications.com](http://www.encorepublications.com)

This carol-anthem was commissioned by Encore Publications for their Christmas 2012 catalogue. It is dedicated to Richard Laing and the Nottingham Harmonic Choir, of which John Morehen is President. It was written in memory of John's first organ teacher, Dr Herbert Sumsion, who was Organist of Gloucester Cathedral.

*Note:* Encore also publish John's carol *Joys Seven*, composed when he was 19 (see *Laudate* No.76, pp.15-18). They have also recently published his *Five Ceremonial Fanfares* for brass, the fifth of which is dedicated to the Rt. Hon. The Lord Mayor of London, Ald. Roger Gifford, and was given its rousing first performance by the Fanfare Trumpeters of the Royal Marines School of Music at the Mansion House, London, in June 2013.

Michael Walsh

In memory of Dr Herbert Sumsion CBE  
and dedicated to Richard Laing and the Nottingham Harmonic Choir

## As up the wood I took my way

Words: Selwyn Image (1849-1930)

Music: JOHN MOREHEN

The musical score is for the carol-anthem 'As up the wood I took my way'. It is written for Soprano and Organ. The tempo is marked 'Flowing' with a quarter note equal to 72 beats per minute. The key signature has one flat (Bb). The Soprano part begins with a melodic line, and the Organ provides a harmonic accompaniment. The lyrics are: 'wood I took my way The oaks were brown and bare, And all a-bout the snow was white, And bit-ter blew the air. 2. As up the'. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'mf' (mezzo-forte), and performance instructions like 'Man.' (Mantle) and 'Ped.' (Pedal). The organ part features a 'Man.' instruction at the beginning of the second system.

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[www.encorepublications.com](http://www.encorepublications.com)

13

S. *più f*  
wood I took my way The night be-gan to fall, When out a star shone

A. *più f*  
wood I took my way The night be-gan to fall, When out a star shone

T. *più f*  
wood I took my way The night be-gan to fall, When out a star shone

B. *più f*  
wood I took my way The night be-gan to fall, When out a star shone

Org.

18

*mp* **poco riten.**  
fair and bright, And I heard a sweet voice call.

*mp*  
fair and bright, And I heard a sweet voice call.

*mp*  
fair and bright, And I heard a sweet voice call.

*mp*  
fair and bright, And I heard a sweet voice call.

*mp* **poco riten.**  
fair and bright, And I heard a sweet voice call.

Man. *mf* Ped.

22

**a tempo**  
*f*  
3. 'Come on, come on, thou wea-ry man,' The sweet voice cried to me, 'For in yon

*f*  
3. 'Come on, come on, thou wea-ry man,' The sweet voice cried to me, 'For in yon

*f*  
3. 'Come on, come on, thou wea-ry man,' The sweet voice cried to me, 'For in yon

*f*  
3. 'Come on, come on, thou wea-ry man,' The sweet voice cried to me, 'For in yon

**a tempo**  
*f*  
3. 'Come on, come on, thou wea-ry man,' The sweet voice cried to me, 'For in yon

Man.

27

*mp*  
shed where the cat-tle are, I have good sight for thee.

*mp*  
shed where the cat-tle are, I have good sight for thee.

*mp*  
shed where the cat-tle are, I have good sight for thee.

*mp*  
shed where the cat-tle are, I have good sight for thee.

*mf cresc.* Ped.



32 *mf* *meno f*

4. Then sud-den-ly grew the snow to rose, The bare oaks grew to green, The

*mf* *meno f*

4. Then sud-den-ly grew the snow to rose, The bare oaks grew to green, The

*mf* *meno f*

4. Then sud-den-ly grew the snow to rose, The bare oaks grew to green, The

*mf* *meno f*

4. Then sud-den-ly grew the snow to rose, The bare oaks grew to green, The

*mf* *meno f*

4. Then sud-den-ly grew the snow to rose, The bare oaks grew to green, The

37 *mp* *p* *mf*

bit-ter wind was a gen-tle air, And I felt not fear or teen'. 5. For gold-en

*mp* *p* *mf*

bit-ter wind was a gen-tle air, And I felt not fear or teen'.

*mp* *p* *mf*

bit-ter wind was a gen-tle air, And I felt not fear or teen'. 5. For gold-en

*mp* *p*

bit-ter wind was a gen-tle air, And I felt not fear or teen'.

*mp* *cresc.* *Man.* *Ped.*

'teen (b.40) = harm

42 *mf*

Ga - briel took my hand, And brought me to the shed, Where 'mid the cat-tle

*mf*

Ga - briel took my hand, And brought me to the shed, Where 'mid the cat-tle

*mf*

Ga - briel took my hand, And brought me to the shed, Where 'mid the cat-tle

47 *f*

sat Queen Ma - ry, And rock'd Lord Je - - sus' bed. 6. Then

*f*

sat Queen Ma - ry, And rock'd Lord Je - - sus' bed. 6. Then

*f*

sat Queen Ma - ry, And rock'd Lord Je - - sus' bed. 6. Then

*f*

sat Queen Ma - ry, And rock'd Lord Je - - sus' bed. 6. Then

51 *ff* hiel — Good shep-herds and mas-ters mine, We'll cease to moil<sup>2</sup> and grieve; *ff* For  
 hiel Good shep - herds and mas-ters mine, We'll cease to moil<sup>2</sup> and grieve;— *ff* For  
 hiel Good shep - herds and mas-ters mine, We'll cease to moil<sup>2</sup> and grieve; *ff* For  
 hiel Good shep - herds and mas-ters mine, We'll cease to moil<sup>2</sup> and grieve; *ff* For

55 *meno f* *molto rall.* *dim.* this brave babe is the Lord of all,— And\_ this — is Christ - mas  
 S. A. *meno f* *dim.* Christ - mas  
 T. B. *meno f* *dim.* Christ - mas

59 *a tempo* *p* Eve!  
 S. A. *p*  
 T. B. *p*  
 Org. *a tempo* *p* *rall.* *mp* 7 3

<sup>2</sup>moil (b.53) = labour, toil

## A pipedream realised for St George's Whyke

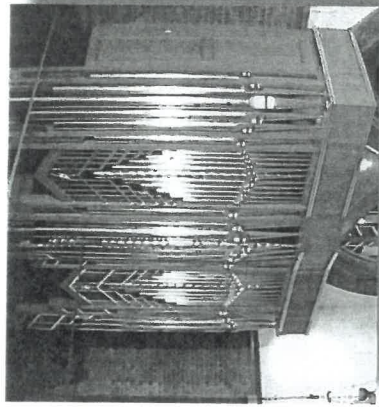
A church is now boasting 'the finest organ' in Sussex with the realisation of a £400,000 project – all in time for the Festival of Chichester. Father Stuart Craddock, Rector of St George's Whyke, is delighted to welcome the new organ which has been painstakingly built by hand by Nicholson's of Malvern.

As he says: "A pipe dream becomes a reality! We raised about £400,000 over two years. We didn't waste time. We were left two substantial legacies by Iris Woodhams and Marguerite Allen and trust funds have given us money. The parish has also been working hard to raise the money. We have been successful. It has taken Nicholson's three months to install, it is all hand-crafted. They started building it in October and it arrived on site at the end of March/beginning of April. Now it is fully up and running, and the sound is just amazing."

The public had the chance to enjoy it on July 5 in the Festival of Chichester when the 1927 Fritz Lang silent film *Metropolis* was screened, accompanied on the new pipe organ by Simon Johnson, organist at St Paul's Cathedral.

Father Stuart added: "My hope for the new organ is that it will be a lasting legacy for future generations so they will see that the church is alive and well here and now in the 21st century, and that we were bold enough to install this fabulous instrument. Every piece, save 12 individual components, is hand made by the master craftsmen at Nicholson's, including 1,500 pipes."

One person who will certainly enjoy playing the new organ is **Susan Howell Evans, HonGCM**, who this year celebrates her 40th anniversary as musical director at St George's.





## *The Archbishop's Certificate in Church Music: A Candidate's reflection*

*Andrew Henthorn*

I'm following on from my article relating to my reflections towards the Archbishop's Award in Church Music with a brief account of my journey through Parts D & E to achieve the full ACertCM.

Having achieved the Award, I took a year out before committing myself to the next stage. Mixing even part-time study with a busy domestic life, full-time shift-working career and a commitment to church choir needed organising. However, in the interim I read the guidelines, syllabus, Chief Examiner's advice, looked at the sample Part E exam paper and previous set subjects, essays, etc on the website, past Laudates and Year Books. I also contacted a recent recipient of the ACertCM for advice. I was struck with what I considered the sheer enormity of the task. There didn't appear to be any boundaries! The questions could be anything! The only specific areas were the Part E 'Special Subject' and 'Set works'. The essay titles for Part D at first glance left me asking myself 'What are they looking for?' How do I get started?' 'I'm not an academic!' This seemed too much. But I wanted that qualification. So, having decided to do it, where was I to start?

Firstly, I invested in signing-up for the Correspondence Course and having received the booklet with tutor details I quickly contacted my tutors. I was assigned short essays in preparation for the Part E exam, which disciplined me to knuckle down and use my time wisely. Having completed the assignments I returned them for marking and feedback. I found that despite my nearly forty years' experience as a chorister I needed to widen by knowledge dramatically. At the same time I thoroughly learnt and memorised the 'Set works' to ensure I was best placed to pick up easy marks.

Wanting to be as prepared as possible I got hold of several past Part E written examination papers. These gave me clues as to the type of questions that could come up in my written exam. I noticed that particular themes were present in all the papers in regard to subjects that would be essential to know in depth. For Christian Worship/Liturgy in particular 'The Eucharist Service' or 'Mass' and the significance of specific terms; a good knowledge and history of other

services including 'Baptism', 'Confirmation', 'Marriage', 'Burial' and even 'The Ordination of Deacons and Priests' not forgetting the usual Morning and Evening services. In regard to History of Church Music I used my portfolio from the Award and widened this by research of many Church and Cathedral music lists to devise services for various church festivals. Also I gave thought as to how I would introduce and expand music at Church.

This comes with a health warning as I'm not saying that this is the correct way to go about it. However, the reading list provided along with past paper questions seemed to push me in that direction. I managed to find some of the books on the reading list along with others that I found relevant. I spent many hours making notes and draft answers to potential questions. I really quite enjoyed this exercise as I was learning about the services and music that I have been singing over many years in more depth.

The day of the Part E exam arrived and although I felt I had done a lot of preparation I was nervous as I arrived in my choir vestry. My church organist had agreed to invigilate and he set me to work at the approved time. Looking through the paper I recognised the 'Set Work' extracts and tackled that first. I had seen from the past papers that the Section B topics to give five pieces of relevant or useful information could be absolutely anything. I was reasonably confident with two topics and I could provide some 'short notes' for another. My own pragmatic preparation for Section A appeared to have worked for me as I felt I had sufficient knowledge to attempt the question about the Communion Service. The short essay questions for History of Church Music also gave me opportunity to offer an attempt.

I was relieved when I finally put my pen down after three hours to have answered all the required questions and the exam was done. My handwriting is not great at the best of times and under pressure can be appalling. All I could do now was to wait for the result. I didn't have to wait long and was relieved to have passed. I didn't ignore the Part D Essays and took advice from the various Church choir directors and organists I know in order to decide which title to choose for the Church Music essay. Having firmly made my decision to discuss the extent to which the music of continental composers is used and enhances worship in British parish churches I used my research of the music lists. The large range of anthem and hymn books was very useful. This was another interesting exercise and I was pleased to see that I knew much of the continental music sung around the country.

For the Christian Worship/Liturgy essay I went for discussing the principles and practical issues when designing non-liturgical services. Here I enlisted the help of my local Parish Priest who was more than happy to read and critique my ideas. But it was important to consider other churches. So wider research was required, which is where family can come in handy. It so happens that my mother-in-law is a retired Methodist minister and my sister-in-law a Church of England licensed Lay minister. Their perspectives on service design were very helpful.

I spent a lot of time rewriting and fine tuning both essays using advice from my tutor and clergy advisors around structure, content, reference extracts and ensuring a full bibliography. The time came to send-off the carefully packaged essays and hoped they were good enough. Fortunately both essays were acceptable to be awarded passes.

I had achieved my goal to hold the Archbishop's Certificate in Church Music, to have ACertCM after my name and the hood to show for it. I may not have attained the highest marks and, having read the feedback, I 'could have done better' (memories of school reports!) Still, I had achieved the standard of this internationally recognised qualification.

It was a proud moment to be presented to the Most Revd Dr Rowan Williams and have the ACertCM hood placed about my shoulders by the Warden (a nice addition to the ceremony by the Registrar) at the Queen's Chapel. But this was more than just an achievement. I had learnt so much more about what is such a large part of my life and created a desire to learn more.

*Andrew Henthorn*

## PLEASE NOTE

*The Correspondence Course has now been replaced by our new Tutor Support Programme which will be formulated individually for each student.*

*For details please contact The Registrar.*

# Australian Correspondent's Report

*Neville Olliffe*

## "Guild Hobos"

A AC Chair Madeleine and I arrived early for a Guild meeting earlier this year. It appeared that no one had yet opened up the rooms for the meeting, but we scouted around the hall checking the doors. On turning the corner and returning to the main entrance, the twilight showed prominently as a clean glowing sheet over the western horizon. Silhouetted against this sheet was the angular shape of the parish skip bin, lid slightly ajar, propped up by some discarded item of furniture inappropriately donated to the up-coming church jumble sale. Beside the bin, the movement of two figures broke the stillness. Facing the bin, occasionally appearing to rummage in it, and with mugs in hand dancing wisps of steam against the skyline, the shapes ghosted a slightly dogged, dishevelled appearance.

"Looks like a couple of hobos rattling around in the skip," Madeleine quietly remarked.

They turned out to be Bishop Hurford and Father Deasey OAMs, sheepishly discarding fast-food packaging and bracing themselves for the meeting with hot coffee after their three hour drive from Bathurst.

## A Reminder to our Australian Members

Some of you are aware (and others perhaps not) that the Guild in Australia is registered for tax deductibility status as regards donations. The tax deductibility fund is separate to the trading account which manages the day to day workings of the Guild. The fund is designated for such items as scholarships (possibly for church organ, choral or musical studies), awards, and other areas associated with the encouragement of church related musical pursuits. In order to be tax deductible, donations must be unconditional: they must be made in the knowledge and spirit that they will be used at the discretion of the AAC. The fledging fund is presently not able to achieve its aims, but **your** donation could go a long way to getting things started. If you would like to make a donation or enquire, please contact our AAC treasurer, Jim Peet at jim.peet@bigpond.com



## “Cardboard Cathedral”

*This following article was published recently in the magazine of **Engineers Australia**, and we thought Guild members may enjoy some New Zealand news for a change, as well as reading about a place of worship from a slightly different angle.*

### ***A transitional place of worship***

*by Glen Mitchell*

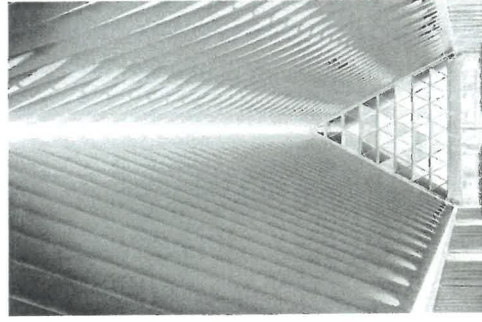
**The temporary cardboard cathedral being constructed in Christchurch provides inspiration for the devastated community.**

Following the Christchurch earthquake in 2011 in which the city's Anglican cathedral suffered catastrophic damage, internationally recognised Japanese architect Shigeru Ban was invited to assist with the development of a transitional cathedral to provide new found inspiration to the residents of the city.

Ban has experience in emergency architecture, designing temporary structures in disaster zones around the world. After discussions and consultation, a cathedral that provided inspirational design based on sustainable and affordable principles was formulated. As a result, the Cardboard Cathedral project was born.

A cardboard building has presented numerous unique fire engineering challenges. The solution is not merely based on achieving a design compliant with the building code, but also satisfying the strict architectural objective and the functional needs of the cathedral.

Beca project manager Johnny MacFarlane said: “The transitional Cardboard Cathedral is an A-frame portal design, with a dynamic shape such that the width and height of the structure vary longitudinally. The nave will seat 700 people, with the space formed by 98 large cardboard-core columns over 16m long. These cardboard cores rise to a main ridge at the top of the A-frame. The layout and dimensions are based on the original cathedral nave to acknowledge the structure that was damaged in the earthquake.



“The nave is surrounded by shipping containers which transfer the structural load through to the foundation and provide office and chapel space. These shipping containers provide a reflection of the local response to the disaster, having been adapted for use as temporary buildings throughout the city. The layout of the containers is oblique, and results in a rising ridgeline and beautiful flare to the building.

“The remainder of the building is clad in a clear polycarbonate roof that allows the light to filter through the cardboard cores to the main space. The foundation is a 900mm-deep concrete raft foundation designed to mitigate any loss of support material under the foundation, and to allow minor releveling in the event of any liquefaction through future earthquake events.”

Construction commenced last July and once completed, the building will stand as an important symbol of hope for the city. Project partners include Shigeru Ban Architects, Warren & Mahoney, Beca, Naylor Love Construction, Holmes Fire, The George Hotel, Sonoco, Holmes Consulting Group and Air NZ.

Holmes Fire has contributed significant pro bono input and provided essential guidance and advice, finding solutions to complex fire engineering issues.

The fire engineering design was not based on what the “acceptable solutions” (New Zealand equivalent of Building Code of Australia Deemed-to-Satisfy Provisions) may require. The reality was that the unique design and architectural vision were strong elements to the brief. Holmes Fire’s goal was to achieve a non-obtrusive and functional solution, while respecting an extremely tight budget and achieving an acceptable level of fire safety. Internally, there were numerous challenges, not the least of which included initial consideration of the cardboard tubes forming a structural element supporting the external walls. Exposure of the cardboard tubes was essential to the design, seeking a natural form of finish, and protection via intumescent paint was not an option, financially or aesthetically, but was a potential legislative requirement.

Strict aesthetic objectives called for a “clean” ceiling space to the grand entry prior to the nave, not littered with sprinkler heads or smoke detectors. The sizing and orientation of the cardboard tubes also raised concerns with the compliance of fire safety systems, essentially requiring a doubling-up of systems due to voids being generated.

A design was developed which limited the number of sprinkler heads required and used an aspirating smoke detection system, with sampling tubes concealed within the structure.

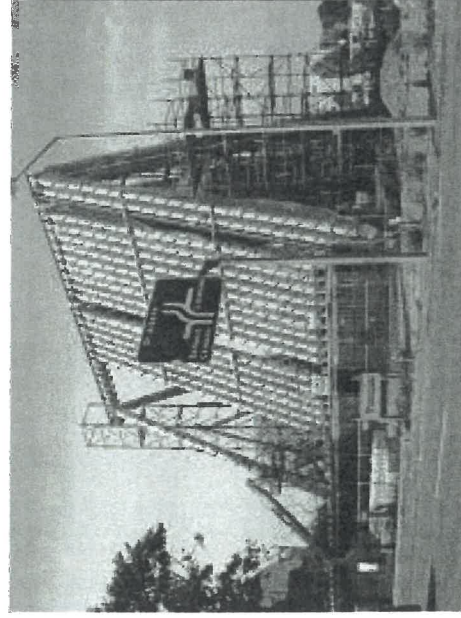
Accurately determining the risk of fire spread to a neighbouring property presented a challenge due to the unique building shape and construction materials.

The community had a number of specific objectives impacting on the fire safety design, none of which were as unique as the architectural design itself, but nevertheless critical inputs to the development of the fire engineered solution. These included the ability for the constant use of candles and incense, flexibility in the use of the space across a wide range of public activities, a functional ability to maintain systems and property protection measures for the asset itself. The fire engineering design gave specific consideration to spread of fire to neighbouring properties, occupant egress, fire brigade access, and protection of the asset.

Assessments involved testing of the cardboard tubes, in conjunction with the University of Canterbury, to determine how they would perform in the event of a fire, both in terms of smoke development and spread of fire. The testing allowed Holmes Fire to gauge how the cardboard tubes may contribute to a fire, determine the impact on occupant egress, estimate the extent of fire spread throughout the building and understand the risk of fire spread to neighbouring properties.

This Cardboard Cathedral project will be one of the first major projects completed subsequent to the earthquakes, and the first public building reconstructed. It will have a huge impact on the confidence in the Christchurch rebuild, and will place a major landmark on the city's skyline. Holmes Fire is proud to be associated with the project, not only due to the unique and challenging design, but for what it represents to a community which has experienced so much hardship.

*Glen Mitchell is CEO Australia/senior fire engineer at Holmes Fire.*



# *The Archbishops' Certificate in Church Music (ACertCM) 2013/2014 Syllabus*

## **Part D: Extended Essay Titles (3,000 to 5,000 words)**

Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section:

### **SECTION 1: CHRISTIAN WORSHIP/LITURGY**

Give an account of the twentieth-century Liturgical Movement, the principles behind it, and the effects that it has had, and continues to have, on worship today.

Imagine that you have been asked to devise a special ecumenical service for the Week of Prayer for Christian Unity. What would be the liturgical principles that would guide your choice of textual materials that you would use and the structure that you would give to the service?

### **SECTION 2: HISTORY OF CHURCH MUSIC**

Psalm 23 (Psalm 22 in the Vulgate), 'The Lord is my Shepherd', is one of the most enduringly popular and well-loved of all psalms, having found a place in Christian worship over the course of many centuries. In your essay provide a comprehensive survey of the ways in which this psalm, whether or not textually complete, has been used musically within various worshipping traditions. Discuss a range of representative examples more fully, and include a detailed critique of **at least three** settings.

Provide a critical introduction to the church music (and, where appropriate, also the instrumental music for liturgical use) of one of the following composers, including a detailed examination of **at least three** contrasting pieces: Dietrich Buxtehude, Wolfgang Amadeus Mozart, Herbert Howells, James MacMillan.

## **Part E: Written Examination**

**Special Subject:** Contemporary approaches to choral settings of the eucharist.  
**Set Works:**

<i>Addington Service</i>	<b>Richard Shephard</b>
<i>Mass of St Thomas</i>	<b>David Thorne</b>
<i>Missa Brevis</i>	<b>Jonathan Dove</b>
<i>Gathering Mass</i>	<b>Paul Inwood</b>
<i>New People's Mass</i>	<b>Gregory Murray</b>
<i>Missa Brevis</i>	<b>Mátyás Seiber</b>

(extracts [of this latter work] used on the examination paper will be taken from the Latin version).



## Congratulations ...

... to Guild member **Barry Williams** who was made HonRSCM in St Mary's Cathedral Edinburgh on 25th May. The picture shows him being presented to The Right Honourable Brian Gill, Scotland's most senior judge and chairman of the RSCM Council. The citation (given below) mentions Barry's work on legal questions arising on fees, contracts, video recordings, child protection, copyright, as well as advising on organist/clergy disputes and his workshops, based on the book he co-authored with our Council member, Robert Leach.



### Honorary Member of the Royal School of Church Music

#### Barry Williams

Barry Williams, a lawyer within the Civil Service, has for over 20 years made himself available to the RSCM to advise on legal questions, in particular on matters relating to contracts and relationships between clergy, PCCs and musicians. As an organist and church choir director himself, he brings a particular expertise to such discussions. Barry has given sound advice and valued legal information on countless issues including salaries, contracts, child protection, unfair allegations, organists' fees and copyright. He has also led RSCM workshops on these topics and co-authored with Robert Leach a helpful book 'Everything else an organist should know'. To have such advice available to help the RSCM freely and selflessly is something that the whole organisation values greatly. Countless RSCM affiliates and members have benefitted from his expert help over more than twenty years.

## And Finally ...

### The new Organ at St. Freudeswide's, Tooting

This exceptional scheme has been drawn up by the builders with the assistance of the organist, bearing in mind the peculiarities of the latter and the large stocks of old pipes lying about the builders' factory.

The old Father Brown pipe-work has been retained (by permission of G. K. Chesterton, Esq.), and most of the other work has been borrowed. The builders' latest rear-guard action has been installed.

#### PEDAL ORGAN

1	Double Open Wood	32ft.	29	Interest	4%
2	Double Shut Wood (Polypheme)	31ft.	30	Super Octave	2ft.
3	Double Entendre	64ft.	31	Wizard Octave	1ft.
4	Sub Bass	16ft.	32	Mixture-Rank	
5	Sub Worthington	11 a.m.	33	Mixture (as before)	Ranker
6	Bourbon	16 bots.	34	Rankett (Rankest)	
7	Flute	8ft.	35	Harmonics	V
8	Quince	5ft.	36	Hysterics	!!!
9	Bottom	0ft.	37	Tromb	16ft.
10	Awfulcleide	32ft.	38	Tromba	8ft.
11	Bassoon (loud)	16ft.	39	Trombest	4ft.
12	Mariner (ancient)	No rank	i	Sw to Gt.	
13	Serpent (from C)	8 yards	ii	So to Gt.	
14	Strumpet	5ft. 4½in.	iii	Some are born Gt.	
	i	Gt. to Ped.			
	ii	Ch. to Ped.			
	iii	Sw to Ped.			
	iv	So to bed			

#### SWELL ORGAN

40	Contra Account	£16
41	Geiger Counter	8ft.
42	Rohr Flute	8ft.
43	Sohr Flute	8ft.
44	Gamboge	8ft.
45	Voix Celeste (Tennessee)	8ft.
46	Lack of Principle	4ft.
47	Spitzflote	4ft.
48	(Censored)	
49	Fifteenth	2ft.
50	Seventeenth (come Sunday)	

#### GREAT ORGAN

15	Double Diaper	16ft.
16	Open Diaper I	8ft.
17	Open Diaper II	8ft.
	etc. etc. to	
25	Stopped Diaper (good)	8ft.
26	Hohl Flute	8ft.
27	Half Flute	4ft.
28	Principal	4ft.

- 51 Mixture 17, 19, 22, 26  
 52 Muddle-17, 28, 7/8, & x £%2!!  
 53 Double-dyed Strumpet--5ft. 4½in  
 (from No. 14)  
 54 Faggot (ditto) 5ft. 4½ in.  
 55 Oh Boy! (same again) 5ft. 4½in.  
 56 Long Low Whistle (alto) 5ft. 4½in.  
 57 Cornucopia 8ft.  
 58 Bugle 8ft.  
 59 Clarion 4ft.  
 60 Evening Post Id.  
 i Octave  
 ii Sub-Octave  
 iii Sub-Dean

#### CHOIR ORGAN

- 81 Squintatogn XX  
 62 Doubleorquitz 16s  
 63 Vasco di Gamba 8ft.  
 64 Dulcie Gray 5ft. 2in.  
 65 Liebling (see 64) 5ft. 2in.  
 66 Salicional 8ft.  
 67 Confessional (enclosed) 8 minutes  
 68 Unda Maris (Full Fathom) 5  
 69 Military Piccolo 2ft.  
 70 Corno di Bassetto G.B.S.

#### BOMBARD SECTION

- 71 Tuba Miraculous (tubular steel) 8ft.  
 72 Spotted Snake (double tongue) 8ft.  
 73 Salesman (highpressure) 6ft.  
 74 Blest Pair of Sirens 25 minutes  
 75 Bombard 8ft.  
 76 Bombed Out (good)  
 i Tubas Gt. (hard luck)  
 ii Tubas on Holiday (good)  
 iii Dean on Holiday (very good)  
 iv Unison Off  
 v Organ Off  
 vi \_\_\_\_ Off

*Many thanks to the General Secretary  
 Emeritus for finding this  
 delightful gem for us!*

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